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Even though the English teacher may lack funds to acquire conventional teaching aids, he can, nevertheless, find many available resources to stimulate the interest of his students. A recording by Bill Cosby, for instance, can be studied as an example of satire and can encourage discussion and writing. A record festival in the classroom not only lets the teacher hear what the young are thinking but also gives the students practice in organizing, selecting entries, evaluating, and writing advertisements and invitations. Furthermore, the lyrics of some current hit songs can be compared to poems, plays, and novels, or they can be used as springboards for the writing and tape-recording of original poetry. Other resources are plays given on television and in the community, old sets of anthologies, columns in various newspapers or magazines, talks by fellow teachers, and novels and articles read aloud by the teacher himself. (JS)

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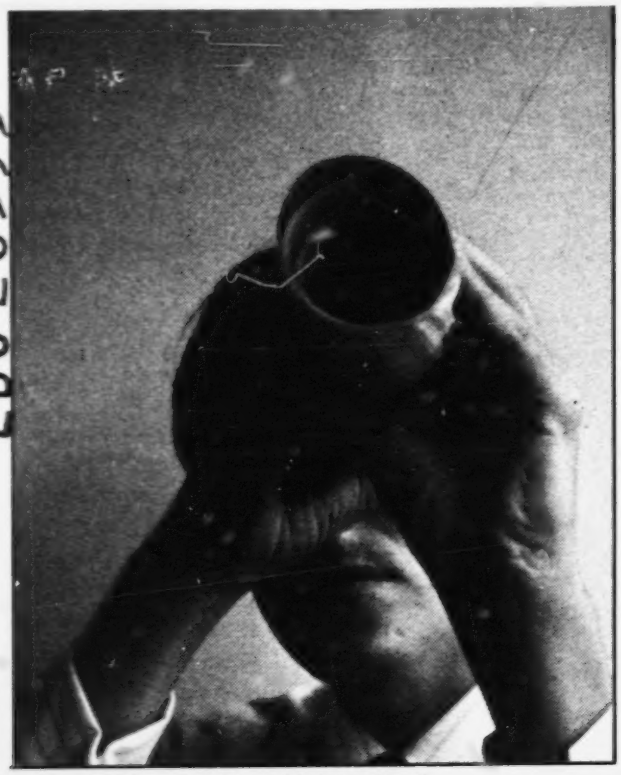

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How to read this issue The proposed September cover was nearing completion when advisor Barry Beyer sent a "poem" along to us, urging us to display it in "a very prominent position" in the September issue. He felt—and we concurred—that it was different, exciting, true and extremely relevant. The circumstances from which the poem evolved are as unorthodox as the poem. It was submitted as part of a report (sic) to School District #4 in Eugene, Oregon by a language arts workshop this past summer. Although principally authored by junior high teacher Ray Scofield, it reflects the sentiments (and in several places the authorship) of his fellow teachers in the workshop. Its impact on administrators was, Scofield indicated, predictable enough—utter disbelief. But, having overcome the problem of filing it, they found they could live with it. Oregon has done well by us recently: McCarthy's primary win and the cover poem. M&M offers the latter for your back to school musings.

11 "There is a universal bias against back issues of newspapers and magazines," editor Frank McLaughlin suggests. "People feel that what happened two weeks ago or two months ago is stale beer. It's lost its relevance, zing. It was written for the moment and got swallowed by the next." With characteristic modesty he added, "If people are still quoting Socrates and Ben Franklin—and I hear that they are—they should still be quoting M&M." In researching back issues he came up with plenty to quote. The Rouses, the Culkins, and the McLuhans are worth listening to in **What Do We Want Our Children To Be?**

18 **Use Words Because the Skin Forgets,** despite the opaqueness of its title (it gets explained eventually), is another lucidly fashioned "tour de Rouse" (John Rouse, that is) on the author's favorite rite: composition. Last September, in "'How To Manufacture Tin Ears," he examined the schools' complicity in reducing flesh to tin. This product of school manufacture, he said, "accepts easily the jolting rhythms that give exquisite pain to other ears, and reduces harmony and discord alike to the same uniform metallic flow of sound. To this ear all poetry is prose, and all prose prosaic." The current article fixes on the dehumanization that occurs when writing is taught as mere communication.

29 Murray and Roberta Suid and Jim Morrow have written what we feel is a quietly revolutionary concept in multi-media instruction. In **The Wheel: A Model for Multi-Media Learning,** they explore the possibility of teaching via genuine multi-sensory experience. What they present is a far cry from the facile "Read the Book—See the Movie" concept of multi-media which barely scratches the surface. In addition, the project isn't "sub rosa"—as many projects of this sort tend to be. The Suids are active teachers in the Philadelphia system; Jim Morrow is a film student at the University of Pennsylvania. Under their leadership, a multi-media workshop has been instituted in the Philadelphia system with the blessing and cooperation of the School Board. Hence, this article is meant to be practical. It has been implemented. The same can be done wherever there is the will.

Other features Two significant innovations mark the September issue of M&M. **Focus on Young Filmmakers** (p. 36) is designed to encourage film production by offering monthly commentary on the young filmmakers scene, and, more important, by establishing a distribution procedure for films produced by the young which are often superb—but completely unavailable to anybody. **Mediabag** (p. 56) is a monthly review of notable materials which pass across our desks. Used in connection with the Infocard system, it can provide you with information—painlessly.

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a hank of hair and a piece of bone

BY LILLIAN SCHIEP Suppose you're doing what you really like to do, teaching four (hopefully not five) classes of a subject still called English (It shouldn't be taught the same old way any more.), and you want to do everything you can for fourteen- to eighteen-year-olds who you think have a mountain of potential. You want to encourage them to learn and enjoy learning and to feel satisfied. Then suppose the books you have ordered haven't come, nor have the films to go with the books; or perhaps there's no money left for some of these, or for recordings. There are plenty of excuses; it's so easy to find new ones and reissue the old ones.

STOP THAT. Use what's available. What's available is not only in the school and public libraries, in newspapers and magazines and TV, but also on your own shelves, your students' shelves and in your mind and theirs.

Remember when you used to laugh at someone's classic description of a kindergarten teacher coming to work: Riding on a subway, or a bus, she carried a pail of special dirt and a small broom in one hand, and three peculiar rocks and a large shopping bag of carefully cut out and pasted forms, well-protected, in the other. Today you hurtle into your first class, non-academic seniors whom you've been preparing for some further education they don't even dream about now, with some success. Your "reticule" and your arms are full of today's newspaper (You have a few favorite writers therein whom

The environment will protrude a wealth of useful but inexpensive teaching materials if you probe it a little.

you like to use in teaching writing.), this week's local newspaper (You want to remember to tell a boy who has learning difficulties that you read about his sailing medals and you're jealous.), a Bill Cosby record (You want to bring it into your satire class to ask them whether they think it's satire, or what they think anyhow; it's your day to learn something.). Someone in this first period sees the record and begs to hear it too.

Your sneaky mind works fast. You've been "showing and telling" good writing for the last few days. You were going to lead up to good writing in any case. *Carpe diem.* Why not?

You play the record, *Bill Cosby is a Very Funny Fellow Right!* You don't particularly like it; you've been digging into Rabelais yourself lately. But you force yourself to remember that this is their day to teach *you.* So after the performance you all begin to talk, and you learn that some students like the recording because it says just what they think about trips on the subway, just what they feel about ridiculous commercials for hair "gook," about pep talks by football coaches, about false pictures of athletes as dopes, about the bravado of karate aficionados. Other students find some of the patter trivial, some of it charming. They like Cosby's relaxed manner, the warmth in his voice, his exuberance (You gave them that new word today in exchange for your new knowledge.). You see that every last pupil has listened to every word of the recording and that everyone wanted to offer some opinion in the discussion that followed, or tell an anecdote that one of Cosby's tales reminded him of. Your class tells you a great deal about the man Cosby too. You're grateful and you decide you'll try to see *I Spy* on TV before it disappears from the channels.

It soon becomes clear that the foregoing is good preparation for writing a short paper about Bill Cosby, in which former non-writers can now show off their ability to give numerous examples of whatever point they're making, their ability to stay on the subject, their newly learned organizational skill; in fact, everything that you have been working on recently. The writing grows out of a natural, pleasant experience (You all know instead of what.). You can help your writers decide what to include in a short paper; you can decide on the possible length together. You found out long ago that people write best about something they know well or are enthusiastic about. Now your students can perform with something meaningful to them.

And don't be inflexible here either. There are other Cosby records that your students may want to react to; there are other talkers they might want to write about: Pat Cooper, Bob Newhart, Godfrey Cambridge, Anna Russell, *etc., etc., etc.* Do some students want to do a little research before they write? Mention the library with its *Readers' Guide, Current Biography* and books about TV entertainment (791.45). New worlds, and old, of what's available keep opening up.

Now you do something that is also part of the "new" English. You ask your students to write in class. You want to be there to praise a first paragraph or unmix a metaphor, offer dictionary and thesaurus, be ready at your desk with an extra chair next to it, for instant consultation. You get started the next day.

What's this? Oh, no! Someone has conveniently brought in a tape recording of the sound track from the film, *You're a Big Boy Now,* music sung by the Lovin' Spoonful. "We always do our homework to music." You never do your homework to music; *you* can't concentrate with it, but you recall that some lines of Karl Men-

ninger might just mean that *he* thought it helpful. So you turn it on very soft. (Was this the time you had to send an urgent request for a tape recorder, or had a student also kindly brought one in?)

The class writes for two class periods. Each member gets to talk to you for a few minutes about some part of his essay, and usually some part of his life. You tell one of the confiders, you know exactly what he means. If he wants to see a hilarious and oh, so true picture of his problems, he ought to see *You're a Big Boy Now.* In that film he'll meet his protective mother, an unattainable, glamorous woman, a too preoccupied father, a sophisticated fellow worker who knows what to wear, where to go on dates, and what drugs to take. He'll see New York shots perhaps never before photographed, like the stacks of The New York Public Library where the boys who find the books wear roller skates to get around, and an amazing chase scene down Fifth Avenue with the fugitive on roller skates, ending in the racks of clothes in a department store.

Good conversation, improved writing and much listening, especially on your part, isn't the end of it. The Cosby experience proliferates. Everyone's having film festivals, your students tell you. Why not a record festival, right here in this classroom, just for this class? They explain and you listen. You can see the sense of it immediately; besides the pleasure and learning for everyone, including you, there will be practice in organizing, in writing advertisements and invitations, in selecting entries, in evaluating, · and other unforeseen values as well. The class elects a committee which sets dates, chooses the entries, leads discussion and conducts informal voting for outstanding recordings. You have a role, too, besides that of learning a tremendous amount about the lyric poetry set to music that appeals to your students. You're there to set some time limits, and some sound limits, too, because the other members of your school community are doing other things and you're all occupying a building with thin walls.

With about 50 entries, the committee has a difficult time. The majority finally agree not to play whole records. They spend two class periods on playing the records and two on talk, either sandwiched in, or at the very end. The program is varied. Among the choices, Simon and Garfunkel: *Sounds of Silence,* Bill Cosby: *To Russell, My Brother, Whom I Slept With; Sorry, Wrong Number* by Lucille Fletcher, acted by Agnes Moorehead, Miles Davis: *Sketches of Spain.* The Beatles: *Sergeant Pepper's Lonely Hearts Club Band,* Joan Baez: "Farewell, Angelina," *An Evening with Belafonte/Makeba,* Tim Buckley: *Goodby and Hello,* and several others about longing, rebellion, optimism, love, frustration, many things your students would like to say themselves.

A great deal of good learning and teaching comes of this "festival," for teacher as well as student. You are interested in good modern music and good performing; among the entries you pick up some with strong appeal for you. Listen to the art, song, music and words, of "She's Leaving Home," by the Beatles, and to the superior musicianship of Simon and Garfunkel in every number.

In the poetry of some of the performers you find out what is in the minds and hearts of your students. They are surprised when you can supply a line for Simon and Garfunkel's "Richard Cory (with apologies to A. E. Robinson)." You identify Robinson, the poet of loneliness who questioned the values of his world, the corruption in material-

ism, and man's inhuman treatment of man. Robinson would understand the desire of the young people of today to belong to someone, to something, to be listened to. In the few remaining minutes you read Robinson's "Richard Cory," and tomorrow you all talk about *it* and Paul Simon's version. You find twenty-nine other Robinson poems in a paperback someone sent you (*12 Poets,* edited by Glenn Leggett, Holt, Rinehart and Winston, New York, 1958 INFOCARD 40), and you hope to read them to your students one day, or ask your department to buy a set because the rest of the book is good too. Then you can hunt up a recording to go with the poems.

The song that follows on the Simon and Garfunkel record, "A Most Peculiar Man," is about loneliness, too, and apathy. It's so easy to call a man peculiar, let him die with a perfunctory "What a shame," and never try to find out why he's lonely or make him less so. This poem is as pregnant with meaning as those of Dylan Thomas or T. S. Eliot. If "Do Not Go Gentle into that Good Night" and "The Hollow Men" mean something to you and you want to share them, you're leading up to that experience right now. Someone mentions A. M. Rosenthal's book about apathy in our time, and you write the name on the board. *(Thirty-Eight Witnesses,* McGraw-Hill, New York, 1946 INFOCARD 41).

It seems natural to mention, the next time you meet, that Shakespeare, like Simon and Garfunkel, wrote about time's flying by. Will you play the latters' songs when you want to introduce Shakespeare and other poets who also speak to today's young people? How will you tie them up with Andrew Marvell in "To His Coy Mistress," Archibald MacLeish in "You Andrew Marvell," Walt Whitman in "A Noiseless Patient Spider"? Will your students be surprised to learn that Simon and Garfunkel probably read all these before Simon wrote his own? You find these and more to match up with those of today's balladeers and "soul" singers in the outstanding *Sound and Sense. An Introduction to Poetry* by Laurence Perrine (Harcourt, Brace and World, Inc., New York, 1963 INFOCARD 42), a book you've used many times before. You also get a great deal of help in Perrine's chapters that describe and illustrate the elements of poetry. You pick up a copy of *100 American Poets,* a new paperback for you. (Perrine and Reid, eds., Harcourt, Brace and World, Inc., New York, 1966 INFOCARD 43) Do you dare to ask for that too? You don't have the nerve today, but you do choose a poem from it to read to your class. It's by W. D. Snodgrass, an important poet of today, "Powwow," a comment on religious rites now performed for a living. Your students say they "dig" that.

Now or later there will be some discussion of the differences or similarities between some of the "ancient" poets who spoke for their age or went beyond it in decrying hypocrisy and self-indulgence in high places, and the singers who speak for this age. What is so peculiar to this age, you may ask, that the modern singers have expressed so well? Could poets of other ages dare to write the equivalent of Paul Simon's

> "The words of the prophets are
> written on the subway walls,
> and tenement halls . . ."
> "Blessed are the sat upon,
> spat upon . . ."?

You begin to realize the importance of recordings to your students. If this medium is a little more expensive than TV, it *does* give its user the chance to be more selective, more individualistic. On the record there is one performer, or a group of performers, with the style and the message that the person who sets the record on the turntable wants to hear and responds to. You remember the accompanying tapes or recordings at the recent student film festivals you've been to. How carefully the music and sound effects were chosen for their harmony with the theme, or for ironic contrast. What a tremendous opportunity in this little "record festival" for you who teach literature and composition and who want to encourage thinking and sensitivity and imagination. Some of what you've been hearing on the students' choices you don't completely understand, sometimes because the poetry is poor and the imagery muddy, but often because you've lived a different life from that of the singer; you don't know his context. But some of it is shockingly clear, like Tim Buckley's *Hello and Goodbye.*

You can go right on with these recordings or come back to them again, using them to study a play (Hamlet hates hypocrisy, ostentation, show, treachery, violence), a novel (Gatsby lives in a community of lies, deceit, parasitism.), a poem (Old Silas, the hired man, needs sympathy and help because he's not very good

at coping with the conventional demands that living makes.). Scores of real themes for debates, for essays will emerge from this recording experience. You and your students have to think about them and form them into statements at some proper moment.

And be ready for another concomitant: You've often been the confidential ear and eye for original poetry. It is conceivable that the "festival" participants will now feel encouraged to show you more of their poetry, or respond to your request for poetry from them about what is on their minds. You find yourself using their poems (with each student's permission, of course; it's a sensitive matter) to talk about metaphor, imagery and sound. By the time you are ready to offer some poetry recordings of established poets, you will have had your class poets record their own poems. On the dittoed sheet of some poems by old professionals that you give your students for following the recordings there will be a few poems by proud beginners. Perhaps you can call them the new professionals.

Out of a single choice innumerable learning experiences grew. But the possibilities for using what's available are still endless. In September 1968 ABC-TV will present Helen Hayes and Lillian Gish in *Arsenic and Old Lace*. Be on the alert for it with your set of *Three Plays About Crime and Criminals* (George Freedley, ed., Washington Square Press INFOCARD 44). CBS promises a play about Chekhov, with John Gielgud, for next year. You have no Chekhov play to read with your class? You must have something. Oh, yes. You hate anthologies, but you have to be fair. In *The World and Our English Heritage* (Bailey and Leavell, eds., American Book Company, New York, 1956) there is a Chekhov play, "The Boor." Carry a dust cloth to the bookroom, climb a ladder, dust off the books and put them onto a cart bound for your room. And leave them in your room after your class has put on a production of "The Boor." The anthology might come in handy again.

Do you want to stay with modern drama for a while? You can't get a film of a play, or a book for which you have the recording, you can't take a trip to see a play? You want to follow the Russian playwright with a dramatist who also writes about human beings' loneliness and agony? You remember a set of books your department owns, used by someone else at another time of the year, *Tragedy: Plays, Theory and Criticism* (Richard Levin, ed., Harcourt, Brace and World, New York, 1960 INFOCARD 45). You find Eugene O'Neill's very own words about his play, *The Hairy Ape*, (pp. 129, 130; the play begins on p. 88). He says of his main character, "Yank is really yourself, and myself. He is *every* human being. . . . His struggle to 'belong,' to find the thread that will make him a part of the fabric of Life—we are all struggling to do just that. One idea I had in writing the play was to show that the missing thread, literally 'the tie that binds,' is understanding of one another. . . ." This play can be the basis of study by every kind of class, scholarly or not. It can be discussed orally and in writing from the simplest personal point of view to that of the most sophisticated, colored by actual or literary experience.

Anything you wish to use in teaching literature and writing can get assistance from TV. The daily newspapers are mines of available teaching aids. Good writing is syndicated across the country. Do you want to interest some athletes who can't tear themselves away from the sports pages but who need your help in finding out about other kinds of reading because they're going to become engineers and sales managers? Pick up a sports page of *The New York Times* of June 6, 1968 and read Robert Lipsyte's column to your athletes. It describes a 1905 volume of poems, *The Athlete's Garland*, compiled by Wallace Rice. They'll recognize themselves in "Ballad of the Pigskin," "Golf," "The Hundred Yard Dash." Look at Lipsyte's piece of May 30 on "Sportspeak," the metaphorical language that politicians use so generously. *The Times* says it's all right to reproduce articles like this for classroom use; query other newspapers. Use this writing as preliminary to appreciation and imitation of other good and more difficult material. Notice how skilfully it employs the elements of good expository writing: the attention getting introduction, the details to prove a point of view, the smooth transition from sentence to sentence, from paragraph to paragraph, the ending with a promise or a prophecy.

During the year you use hundreds of available aids, relatively free, or the cost borne long before. When you stop to admire yourself at the end of the year, you're impressed with the variety of available material and persons you "used," and also with your own occasional colossal nerve: You

invited ten experts from the school community, including your own superintendent of schools, to come to your classes for give and take on subjects of interest to your students. You urged different kinds of pupils to look at different kinds of TV presentations and followed up with discussion and sometimes composition. You invited a fellow-teacher who was living in a house at the tip of a Long Island peninsula, that F. Scott Fitzgerald might have used as a model for his Gatsby house, to describe the house and surroundings and show pictures. You urged your student teacher, an Antonioni expert, to tell about standing in line to get in to see *Red Desert* and *Blow Up* and to describe the work of this famous director. You joined a young teacher at his request because he did not feel quite secure in teaching *The Loved One,* and found yourself "team teaching" to your own and the students' delight. You used an old set of *The Atlantic* "they" once let you buy, to teach writing. You taught writing with book reviews and art reviews. You told your classes about the plays or films you saw. You showed your own travel films to your own classes, a sixth grade class and the French club. You begged a piano from the music department. Twenty minutes after a friend introduced you to her brother, a young priest who was working with poor people in Montreal, you invited him to come to one of your classes the next day.

You saved clippings on world events and personalities, in essay and reportage. There is one about the students of the ancient and conservative École des Beaux Arts in Paris who had never dealt in political themes in their paintings, and who were now preparing anti-Gaullist posters after telling their professors to stop managing them. They were distributing their posters throughout Paris, not signing them to avoid commercialism, and refusing to sell to American art dealers what would obviously become collectors' items. What a gem of a companion that article will be when your students read *Animal Farm.* Can they see a parallel with the first chapter of that book in the French students' idealism? Will they be able to write a modern parable imitating Orwell and using the world revolts of last spring as themes? Will their parables agree with Orwell, or confute him?

You saved speeches on student protests by Richard Hofstadter, Sidney Hook, Harold Taylor, Erich Fromm, Charles E. Bohlen, and other thinkers because you sensed it was not all over yet. Some of your students will surely want to talk it over with you.

And you saved one of the hundreds of articles written in anguish and dismay on the terrible days after the shooting of Robert Kennedy. How could you be a real teacher this year if you did not listen to your students' thoughts on this experience and perhaps read them one writer's reaction to the irony of it?

And finally if you can't get any help from writers, or TV, or guests, or recordings, your voice is available. Remember when you read *The Caine Mutiny* to a class, a chapter a week, when there was no modern book you could give them to read together? Remember when you read *Tortilla Flat* to kids who never read anything, and started a stampede on the Steinbeck shelf after the first chapter? Why not try that today? You can start with an article in *First Person Singular: Essays for the Sixties,* edited and with an introduction by Herbert Gold (The Dial Press, New York, 1963 INFOCARD 46). It's an essay about juvenile delinquency by Arthur Miller called, "The Bored and the Violent." The title itself gets your class involved. You can see by the argumentative light in their eyes that they're going to have a great deal to say—and to write—as soon as you stop reading.